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# Concert: Ithaca College Women's Chorale and Brass Choir

Ithaca College Women's Chorale

Ithaca College Brass Choir

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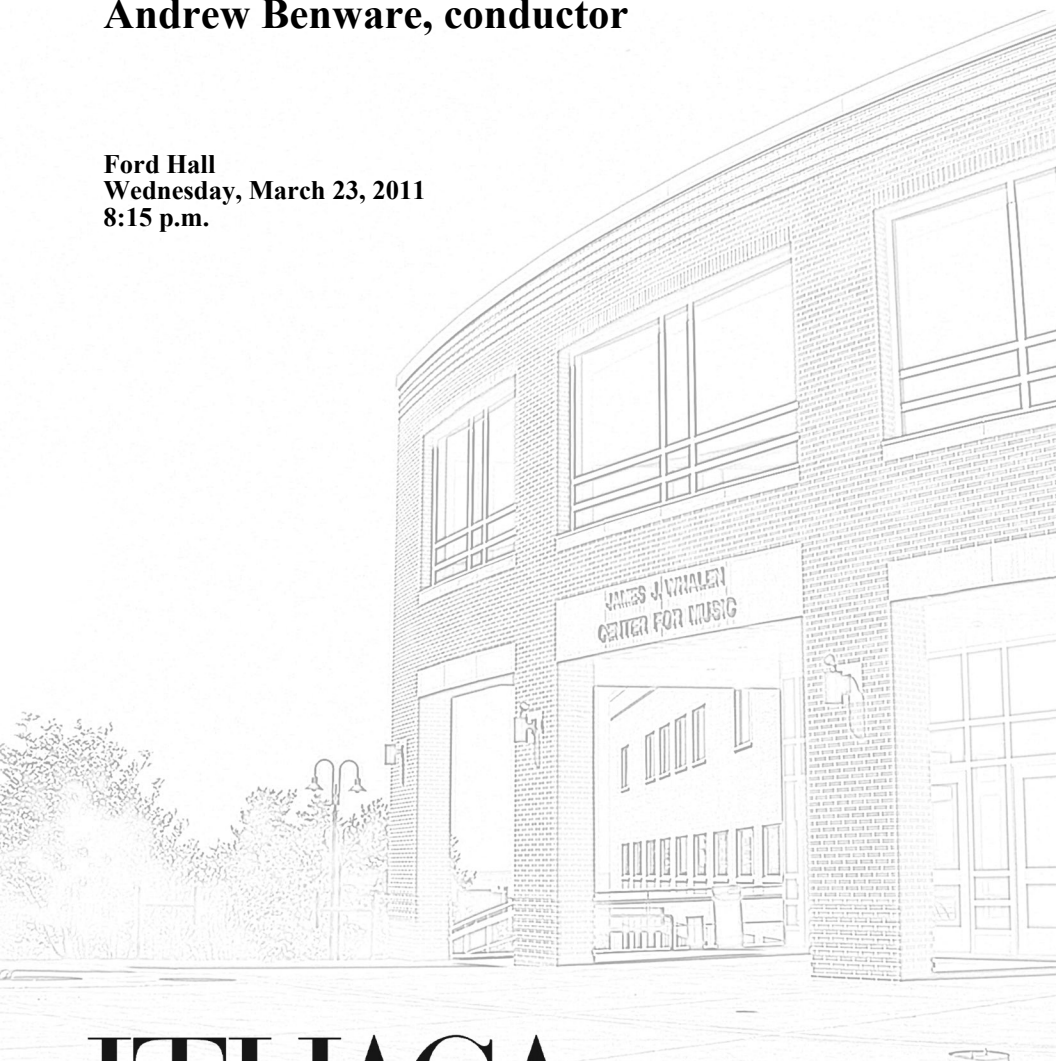
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**Ithaca College Women's Chorale,  
Janet Galván, conductor**

**and**

**Ithaca College Brass Choir  
Andrew Benware, conductor**

**Ford Hall  
Wednesday, March 23, 2011  
8:15 p.m.**



**ITHACA**  
SCHOOL OF MUSIC

**Ithaca College Women's Chorale**  
**Janet Galván, conductor**  
**Lisa Wenhold, collaborative pianist**

"Suite" de Lorca

I. Canción de jinete

II. El Grito

III. La luna asoma

IV. Malagueña

Einojuhani Rautavaara  
(b. 1928)

*Shaylyn Gibson, Fanny Lora*  
*Taylor Eike, Adrianne Wood, soloists*

Joshua

Paul Caldwell and Sean Ivory

*Ethan Urtz, trumpet*

**Intermission**

**Ithaca College Brass Choir**  
**Andrew Benware, conductor**

Overture to "The Mikado"

Arthur Sullivan  
(1842-1900)  
trans. King

A Londoner in New York

V. Central Park

VI. Radio City

Jim Parker (b. 1934)

You'll Never Walk Alone, from *Carousel*

Richard Rogers  
(1902-1979)  
arr. Snell

America, from *West Side Story*

Leonard Bernstein  
(1918-1990)  
arr. Turrin

## Biographies

### Janet Galván

Janet Galván, Professor of Music at Ithaca College, conducts the Ithaca College Women's Chorale and the Ithaca College Chorus. She is Artistic Director for the Ithaca Children's Choir. Her New York colleagues recognized Dr. Galván's contribution to choral music in 1995 when she received the ACDA New York Outstanding Choral Director Award.

Dr. Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Washington's Constitution Hall, Minneapolis' Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls in Ireland, Italy, Austria, the Czech Republic, and Spain. She has conducted the chamber orchestra Virtuosi Pragenses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances. Galván was the sixth national honor choir conductor in the history of ACDA, and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall from 1995-2007. She was also a guest conductor for the Mormon Tabernacle Choir. Dr. Galván has been a guest conductor and clinician in the United Kingdom, Canada, Belgium, Austria, Brazil, and the Czech Republic, as well as national and regional choral and music education conferences and the World Symposium on Choral Music.

She has two choral music series with the Roger Dean Publishing Company and is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program: Philosophy, Planning, Organizing and Teaching*. She is also the series advisor to Latin Accents, a series with Boosey & Hawkes. Her article on the changing voice was published in the International Federation of Choral Music Journal in August of 2007 and was reprinted in La Circulare del Secretariat de Corals Infants de Catalunya.

Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers.

## **Andrew Benware**

Andrew Benware is an Assistant Professor of Instrumental Music Education at the Ithaca College School of Music in Ithaca, NY, where he teaches courses in wind instrument pedagogy, instrumental conducting, and secondary instrument methods. Additionally, he supervises student teachers, conducts the Brass Choir and will serve as a sabbatic leave replacement as conductor of the Concert Band. Additionally, he is accompanist and guest conductor for the Campus Chorale and accompanist and collaborative instructor for the Musical Theater Workshop.

He is a native of Northern New York State where he has served several years as a public school music educator, both as Director of Instrumental Music at Saranac Lake (NY) High School and as Director of Choral Activities at the Peru (NY) Middle/High School.

Benware is active as a lecturer and clinician, having recently presented at the NYSSMA Winter Conference in Rochester, NY, and is in frequent demand as a guest conductor for honors ensembles throughout New York State. He is also active as a performer, exemplified by his membership in the Cayuga Vocal Ensemble, Ithaca's professional choir, and as a church organist at All Saints Church in Lansing, NY.

He holds both a Bachelor of Music degree in Music Education with a concentration on the Trumpet and a Master of Music degree in Choral Conducting from the Ithaca College School of Music.

# **Personnel**

## **Ithaca College Women's Chorale**

### **Soprano I-II**

Courtney Ahearn-Feketa  
Lauren Barchi  
Taylor Braggins  
Anne Carlin  
Meagan Carrick  
Ashley Carver  
Gina Fortunato  
Shaylyn Gibson  
Jaime Guyon  
Alexandra Haines  
Daria Harper  
Madeline Harts  
Caitlin Henning  
Brigid Kegel  
Brittany O'Reilly  
Brittany Powell  
Laura Proctor  
Sarah Scott  
Lisa Wenhold  
Adrianne Wood

### **Soprano II**

Fanny Lora  
Emily Richards  
Chelsea Swan

### **Soprano II-Alto I**

Taylor Eike  
Jenna Fishback  
Adiza Jibril

### **Alto I**

Dana Ayers  
Kelsey MacKeller  
Kirstine Purcell  
Haley Rowland  
Sarah Stanley

### **Alto I-II**

Ashleigh Ciambriello  
Janine Colletti  
Emma Gibson  
Alex Haight  
Molly Korroch  
Christina Santoro  
Jennifer Steiger

### **Alto II**

Emma Alban  
Michelle Ammirati  
Allyce Barron  
Katie Bickford  
Isabela Hanu  
Taylor Kohnstam  
Katharine Krampf  
Katrina Kuka  
Kelly Sheehan  
Jacquelyn Simone  
Elyse Wadsworth

## **Ithaca College Brass Choir**

### **Trumpet**

Jason Ferguson  
Sam Martin  
Lexi Payton  
Alex Schwind  
Aaron Scoccia  
Jenna Veverka

### **Horn**

Alyssa Ahearn  
Ryan Chiaino  
Margaret Kelly  
Will Llarch  
Emma Staudacher

### **Trombone**

Ian Bertucci  
Jeff Dunn  
Jenny Grossman  
Alex Knutrud  
Liz Waltman

### **Euphonium**

Jen Strayer  
Steve Vaughn

### **Tuba**

Bill Connors  
Ryan Hart  
Kevin Kozik  
Seth Magee

### **Percussion**

Taylor Eddinger  
Keegan Sheehy  
Aaron Walters

## **Program Notes**

### **"Suite" de Lorca**

Finnish composer, Einojuhani Rautavaara composed his Suite de Lorca in 1973, a set of four poems by the Spanish Civil War-era poet Federico García Lorca. Through vivid text-painting and harmonic language, Rautavaara accurately captures the wide range of Lorca's poetic imagery, creating a striking and memorable partnership of text and music.

Federico García Lorca was born in Fuente Vaqueros, Granada on the 5th of June, 1898 and died the 19th of August, 1936. He travelled throughout Spain and America, principally Argentina, living and writing some of the most beautiful poetry ever written. Unfortunately, Lorca was to be an early casualty of the Spanish Civil War. Intellectuals were considered dangerous by Franco's Nationalists, and in the early morning of August 19, 1936, Lorca was dragged into a field, shot, and thrown into an unmarked grave. Lorca's writings were outlawed and burned. Even his name was forbidden. The young poet quickly became a martyr, an international symbol of the politically oppressed, but his plays were not revived until the 1940's, and certain bans on his work remained in place until as late as 1971. Today, Lorca is considered the greatest Spanish poet and dramatist of the 20th Century.

Throughout the cycle, one can hear driving ostinato patterns, speech-like rhythmic declamation, and asymmetrical meters. Rautavaara also used expressionistic harmonic and melodic language often based on octatonic scales. He also layered melody with various rhythmic patterns to create a thick and edgy texture. This heightens the images of nature becoming sinister as it mingles with the ideas of being lost, alone, and dying.

In Cancion de jinete (song of the horseman), the altos' ostinato pattern serves as the sound of the galloping horse as it heads to Cordoba and the death of the horseman on the way.

In El Grito (the Scream), the piece begins with a scream as the voices sing an upward glissando. One also hears the rising voices as they sing of the rising rainbow. The scream came from one who was murdered, and the people put on their long veils in mourning. The piece ends with the cries of the mourners.

In La Luna asoma (The moon rises), one can hear voices rising to depict the rising of the moon. The moon in Andalusia was sinister, leading to things that were not good. The piece contains reference to old superstitions about Seville oranges. They were considered poisonous if eaten after sunset. Therefore, as the moon rises, no one eats the beautiful fruit of the orange, but only fruit that is green and cold.

Finally, in Malagueña, the voices imitate the strumming of the guitar, and the altos again sing an ostinato, depicting death as it enters and exits the tavern.



## Translation:

### I. Canción de jinete

Córdoba, distant and lonely.  
Black the pony, moon enormous,  
saddle bags full of the ripest olives.  
Even though the road is so well-known,  
I shall never reach my Córdoba.  
Over prairie, through a windstorm,  
black the pony, moon so crimson.  
My death waits for me,  
Death watching from the towers of my Córdoba.  
So long the road never ending!  
O, black mare, so brave and gallant!  
O, Death is waiting, awaiting me before I reach my Córdoba.

### II. El Grito

Eclipse of a scream resounding echoes mountain to mountain to mountain.  
Rising from the trees is a rainbow,  
darkness over a night of deep blue.  
Ay! Just like the bows of a viola,  
the scream has drawn out the vibrations of the wind and its music.  
The people of the caves will now put on their long veils.

### III. La luna asoma

Slowly the moon appears and the fields are so quickly lost;  
in their place you will see the impenetrable paths.  
Slowly the moon appears and the sea covers the earth,  
and the heart is like an island,  
just an isle in infinity.  
No one is eating an orange under the streaming moonlight.  
It's now one must eat fruit so green and so ice cold.  
Slowly the moon appears and shows its hundred equal faces,  
the coin then turns to silver and softly sobs in its pouch.

### IV. Malagueña

Death enters, enters and then goes from the taverna.  
Passing are coal black horses  
and sinister people moving with the soul of the guitar.  
And there is the odor of women's blood blended with salt  
'mid the spikenards so fev'rish in marshland and swamp.  
Death enters, enters and then goes,  
and then goes and enters the Reaper.

## Joshua

Joshua examines an ancient story. It is informed by musical material from two traditions vastly separated by time, geography and experience. The African and Jewish Diaspora cultures might seem to have little in common. But Israel's identity and spiritual tradition were codified in a collection of amazing stories. Through an uncanny series of historical twists and turns, slaves in America heard of Israel's journey. They empathized with the proud and purposeful nation forced into slavery by Egypt. They found hope in Israel's great escape: the Exodus, four decades of desert subsistence and entrance into a Promised Land flowing with milk and honey. Joshua examines one chapter in this story. After Moses died, God called Joshua to assume leadership of the nation, and lead a march on Jericho. The instructions were precise: march seven times around the city; blow the trumpets; sound the battle cry (literally, all shriek at the same moment). Miraculously, the impregnable fortress crumbled, eliminating the final barrier separating Israel from the Promised Land. On a second level, *Joshua* honors the people and events who/which challenge the impenetrable walls we build in our own lives: the walls behind which we hide from ourselves and each other; the walls that keep us isolated and alone; the walls that separate us from our respective Promised Lands.

*Joshua* is dedicated to the memory of Moses Hogan. The Hebrew text we use in the work's opening section (from the Old testament book of Joshua) reflects this fact: God said, *"My servant, Moses, has died. Rise now. Every place you tread with the soles of your feet I will give you. As I was with Moses, I will be with you. I will never fail you nor abandon you."*

Moses Hogan explored a rich musical inheritance to find a unique and marvelous Promised Land of his own. Our world is infinitely more beautiful for his journey. Pearl Shangkuan commissioned *Joshua* for the Calvin College Women's Chorale. It is the inaugural title in Pearl's new Mosaic series, published by earthsongs.

*Notes by Paul Caldwell*

### Hebrew Translation:

Said God  
Moses my servant has died  
so now rise!  
Every place that will tread  
the soles of your feet on it  
to you I give it  
as I was with Moses  
I will be with you  
not I will fail you and not I will abandon you.

### **Brass Choir Program Notes**

*The Mikado* was a hugely successful Gilbert and Sullivan operetta, both in England and abroad. As recounted by H. L. Mencken, in the first year of its production, over 100 theatres were running simultaneous productions in the US alone, while a vogue for all things Japanese swept the country, from women's kimonos, fans and hair styles to restaurants mistakenly serving chop suey as a Japanese dish.

The plot is extraordinary, even by Gilbert's standards, yet typical of his "topsy-turvydom" in which absurdity is developed with impeccable logic. Take, for instance, the background tale of the local government. In reaction to the sovereign Mikado's decree that all who flirt are to be beheaded, the elders of the town of Titipu, fearing their own vulnerability, appoint Ko-Ko the tailor, already condemned, to be Lord High Executioner, as he can't dispatch any of them until he's cut his own head off, which would not only be impossible but a violation of the law against suicide. Unwilling to serve with a former lowly tradesman, the elders' pride compels them to resign their offices, all of which the officious Pooh-Bah assumes, along with all their salaries. However, as Lord High Everything Else, he's conflicted - as Private Secretary he could authorize a lavish wedding, which as Chancellor of the Exchequer he can't permit, although as Paymaster General he could alter the books, but then as Lord High Auditor he would discover the fraud, as Archbishop he would denounce it, and as First Commissioner of Police arrest himself.

While *Pinafore* had skewered British class snobbery and Penzance agism, *The Mikado* tackles the more universal (and highly contemporary) theme of friction between government and human relationships.

*A Londoner in New York* was commissioned by Philip Jones for his Brass Ensemble, and was written in 1983. Of his work, the composer writes:

"I had for some time been considering how to express in music the impressions made on me by New York. My general feeling was that here was a city which prided itself on being modern and progressive but which, nevertheless, retained a delightful old-fashioned quality. The suite is intended to reflect these impressions.

"Central Park" is a languid waltz reflecting the rural atmosphere to be found in much of the park. The trumpet solos, however, have a bright and optimistic quality.

The main auditorium of Radio City Music Hall is huge and the entertainment provided is lavish and varied. A show there would probably include routines by the Rockette dancing girls, two organists moving and playing in unison and a large orchestra changing position on stage during numbers. There might also be fill-ins and ballets. The mood is at once vivacious, dynamic, and extrovert. Although there were no horses on stage during the performance which I attended, it would not have surprised me if there had been, so I have put them in the score, regardless."

In a Maine coastal village toward the end of the 19th century, the swaggering, carefree carnival barker, Billy Bigelow, captivates and marries the naive millworker, Julie Jordan. Billy loses his job just as he learns that Julie is pregnant and, desperately intent upon providing a decent life for his family, he is coerced into being an accomplice to a robbery. Caught in the act and facing the certainty of prison, he takes his own life and is sent "up there." Billy is allowed to return to earth for one day fifteen years later, and he encounters the daughter he never knew. She is a lonely, friendless teenager, her father's reputation as a thief and bully having haunted her throughout her young life. How Billy instills in both the child and her mother a sense of hope and dignity is a dramatic testimony to the power of love. It's easy to understand why, of all the shows they created, *Carousel* was Rodgers & Hammerstein's personal favorite. "You'll Never Walk Alone" is a triumphant hymn of courage, performed at the end of each act, both times as a consolation to Julie at different phases of her life.

*West Side Story* is an American musical with a script by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim, and choreography by Jerome Robbins. The musical's plot and story are now a staple in the American Musical Theater repertoire and are based on William Shakespeare's *Romeo and Juliet*.

Set in New York City in the mid-1950s, the musical explores the rivalry between the Jets and the Sharks, two teenage street gangs of different ethnic backgrounds. The members of the Sharks from Puerto Rico are taunted by the Jets, a white working-class group. The young protagonist, Tony, one of the Jets, falls in love with Maria, the sister of Bernardo, the leader of the Sharks. The dark theme, sophisticated music, extended dance scenes, and focus on social problems marked a turning point in American musical theatre.

Bernstein's score for the musical has become extremely popular. "America" is an upbeat dance numbersong by the female Puerto Ricans to Maria as they attempt to sort out which location - Puerto Rico or America - is a more ideal setting. Latino rhythms and asymmetric meter pervade this arrangement by Turrin.

## Upcoming Concerts

### March

**25** - 7:00pm - Hockett - *Benefit Concert for Michaela Bushey*

**26** - 8:15pm - Ford - Ithaca College Choir, *Lawrence Doeblen, conductor; Jean Radice, organ*

### April

**2** - 8:15pm - Ford - *Enduring Masters*: Stanley Drucker, clarinet

**4** - 7:00pm - Hockett - Flute Ensemble

**5** - 7:00pm - Ford - *Immaculate Conception School Spring Concert*, led by Junior Choral Student Teachers

**5** - 8:15pm - Hockett - *Faculty Showcase*

**6** - 8:15pm - Hockett - Contemporary Chamber Ensemble, *Jorge Grossman and Jeffrey Meyer, conductors*

**7** - 8:15pm - Hockett - Faculty Recital: Ivy Walz

**8** - 7:00pm - Hockett - Tuba Ensemble

**9** - 7:00pm - Hockett - Faculty/Guest Recital: Dolce Flutes

**9** - 8:15pm - Ford - High School Gospel Invitational Concert

**10** - 4:00pm - Ford - Wind Ensemble, *Jonathan Musgrave, graduate conductor*

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